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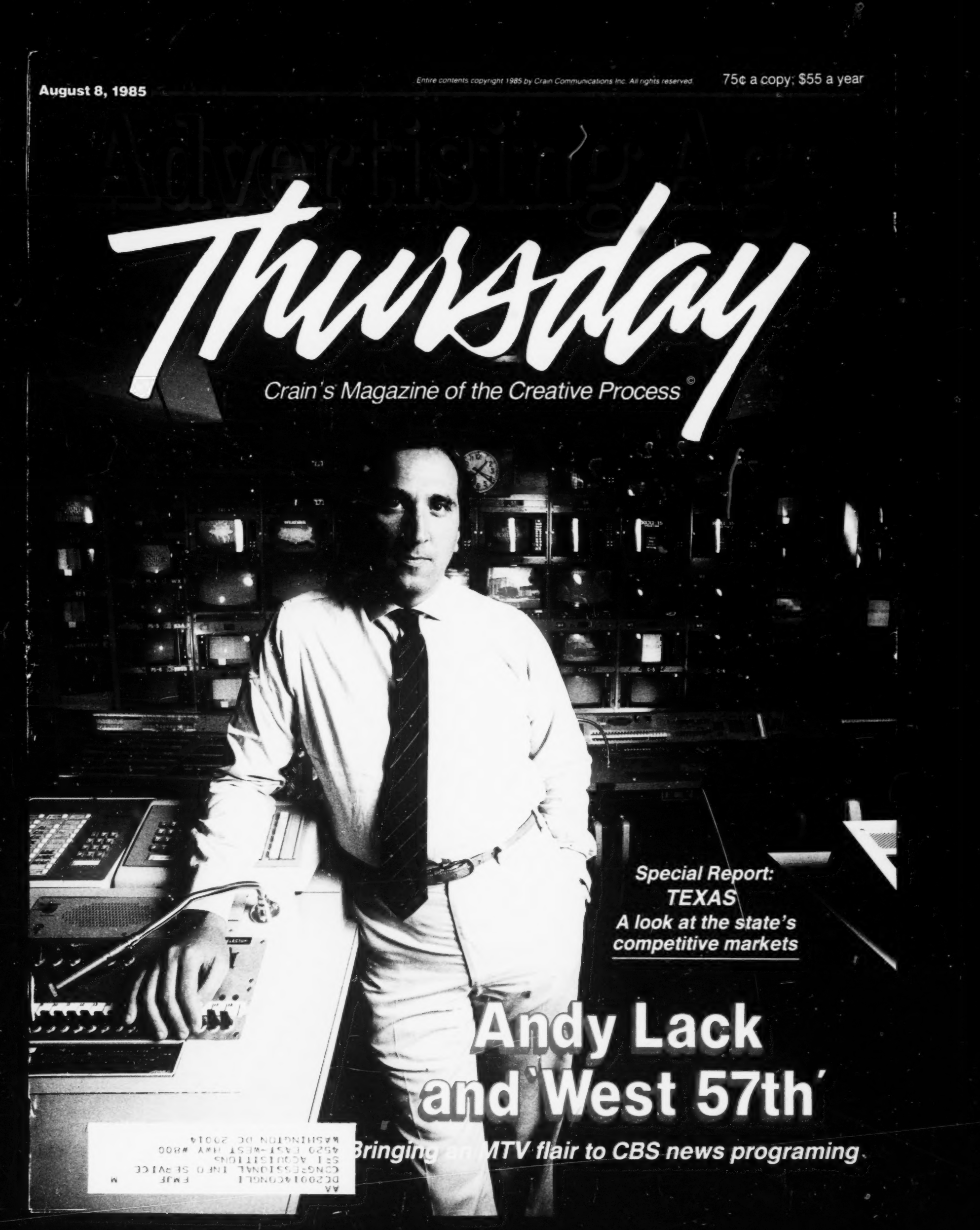
Thursday

Crain's Magazine of the Creative Process©



Special Report:
TEXAS
A look at the state's competitive markets

Andy Lack and 'West 57th'

Bringing an MTV flair to CBS news programing

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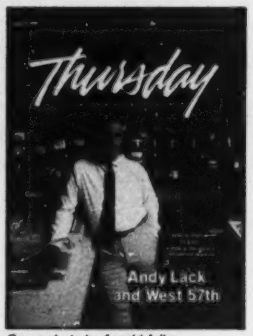
Thursday

No slack with Lack

In the nine years since leaving the advertising business for CBS News, where he's produced for such shows as "Our Times With Bill Moyers," "CBS Reports" and "60 Minutes," Andy Lack has never watched one of his creations at the same time as the rest of America. He'll continue that tradition this month as CBS screens his new, stylized news magazine show, "West 57th." *See Page 5.*



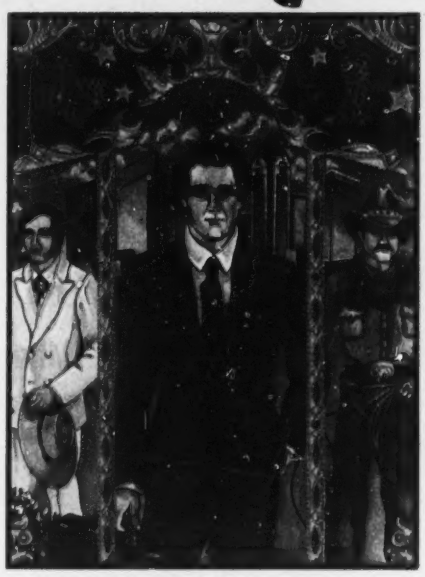
Cover photo by Arnold Adler

Flying high

Are flyers the next yuppies? They hope to God not. Flyers: "Fun-loving youth en route to success," are the species of 15-to-25-year-olds identified by marketing consultants Lawrence Graham and Lawrence Hamdan. *See Page 36.*

Leaders are readers

To advertising people who are also book lovers, the term "summer vacation" is almost synonymous with pleasure reading. It means they're no longer obliged to drag through that never-ending pile of mail and memos, but are free to read anything they want. AD AGE *Thursday* checked to see what sort of reading material they were taking to the beach this summer. *See Page 39.*



Special Report—Texas

The cattle rancher and the oil man are only two of the many faces of Texas. It's a sprawling state with a large and growing variety of residents, requiring diverse methods for marketers. Special Report examines the Lone Star State, starting on *Page 15.*

Advertising: Join it and see the world

An Advertising Age roundup

Bored with the commute into New York City? Tired of the long drive into Los Angeles? Sick of seeing sailboats on your way to work in Chicago?

Well, maybe you need a change of scenery. A better job. A bigger salary. Have you always wanted to go Down Under? To Europe? The Far East?

An ADVERTISING AGE survey of agencies and executive search companies in 10 countries has found that the jobs are out there, but Americans had better choose their new location with care.

Briefly, here's what we found:

• **New Zealand.** The shortage of top talent in the advertising industry has reached a critical level here. Within the last six months 37 out of 100 Auckland-based marketing organizations have changed their chief executives or marketing managers, according to a study by SSC&B:Lintas. The reason is that many New Zealand citizens are flocking to the U.S., the U.K. or Australia.

At least six advertising agencies in Auckland are without creative directors and another five are searching for account directors.

The greatest need is for people who have worked on package goods or consumer durables, but New Zealand agencies also need copywriters and art directors with broad experience, says John Balasoglou, SSC&B's general manager.

Senior copywriters earn about $35,000 a year, while senior art directors draw about $30,500.

One of the problems in hiring account directors from the U.S., he says, is that they tend to come in purely as strategists, whereas New Zealand agencies expect their account handlers to roll up their sleeves. "We expect them to be able to work on everything," he says.

But before you start flying to New Zealand, it would be wise to touch base with a New Zealand consulate, because immigration is strictly controlled. The advertising industry is only allowed to import 25 people a year from around the world.

• **Australia.** If you want to work for an Australian agency, your best chance is if you are a senior employe of a large multinational agency, have Madison Avenue experience and can boast specialized skills.

Claire Worthington, managing director of the Australian branch of Apple International, an executive search company, says she most often looks internationally for senior creative directors with "experience working on automotive, beer, banking or package-goods accounts." Occasionally there is an opening for senior account execs and media directors, she says.

"If you're a recent college graduate, it's no easier to get a job here than in the States," Ms. Worthington says. "We already have enough graduates of our own."

According to Ms. Worthington, an ad exec in Australia can expect a salary comparable with U.S. levels.

"The life style would be the same," she says. "If they have a house and a pool in the States, they'll have a house and a pool here." A senior copywriter and art director might earn $44,000 while a creative director gets $65,000.

One source says a recent American creative recruit was sent back after only eight weeks because "he thought he was here to teach Australians how to do advertising."

• **Japan.** The only jobs generally available here for foreigners are for English-language copywriters interested in producing ads for overseas markets. Positions such as art director and account executive usually are filled by natives or by expatriates sent from a multinational

(Continued on Page 33)

Presstime

DYR abandons review

LOS ANGELES—DYR has dropped from the review of the $20 million Jack in the Box account (AA, July 1). The move came after objections from R.J. Reynolds Industries, whose Louisville-based Kentucky Fried Chicken unit is handled by DYR partner Young & Rubicam, New York.

Grey's profits down 2.4%

NEW YORK—Grey Advertising wrapped up the second quarter with net income of $4.1 million, down 2.4% from the same period a year ago. Revenues, however, were up 4.5% to $58 million. For the first half, net income rose 5.8% to $5.5 million on 12.2% higher revenues of $107.6 million.

DDB layoffs in L.A.

LOS ANGELES—Doyle Dane Bernbach late last week laid off almost 10% of its staff here following the loss of the $20 million Western Airlines account to Dailey & Associates (AA, July 18). DDB would not confirm the number of layoffs, but sources say 18 people were let go.

Air New Zealand reviews

AUCKLAND, NEW ZEALAND—Air New Zealand is reviewing the domestic portion of its account, estimated at less than $10 million. The local agencies involved in the review include incumbent McCann-Erickson, as well as Colenso Communications; D'Arcy MacManus Masius; Charles Haynes Co.; Ilott Advertising; Ogilvy & Mather; Saatchi & Saatchi Compton, and J. Walter Thompson Co. Dailey & Associates, Los Angeles, handles the carrier's U.S. account.

Coke Foods, Bacardi mix

HOUSTON—Coca-Cola Foods and Miami-based Bacardi Imports have joined forces to market a new line of frozen-concentrate tropical fruit mixers under the Bacardi name. The line will be tested via supermarket frozen-food cases in Houston, as well as Jacksonville and Orlando, Fla. It includes daiquiri, strawberry daiquiri, Mai Tai Punch and pina colada flavors. Marschalk Co., New York, handles print and tv.

It's Leber Katz' day

NEW YORK—*Woman's Day* is moving its $10 million consumer and trade account to Leber Katz Partners from Calvillo, Shevack & Partners. The CBS Magazines publication will continue its "Personal news women can use" trade campaign developed by CS&P when the agency was still Nadler & Larimer (AA, April 29).

Johnson buys into Essence

NEW YORK—Essence Communications has disclosed that John Johnson, founder-president of Johnson Publishing Co., Chicago, has purchased a "small equity interest" in the privately held company from an investor but declines to specify the size of his purchase or identify the investor. The move preceded Mr. Johnson joining Essence's two top executives, ceo-publisher Edward Lewis and president Clarence Smith, in a group of in-

(Continued on Page 39)

REGULAR FEATURES

ADVERTISING MARKETPLACE 55
BRIEFLY 30
GOING PLACES 7
LETTERS 57
PARTING SHOT 32
PEOPLE PATTERNS 32
PHOTO REVIEW 12
PRESSTIME 59
REGIONAL UPDATE 58
WORDS FROM GARTNER 30

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World jobs

(Continued from Page 3)

advertising agency's headquarters operation.

Dentsu, Japan's largest agency, employs about 10 English-speaking copywriters, while Hakuhodo, Standard Advertising and Asia Advertising have about five each.

Salaries tend to be lower than in the U.S., while the cost of living is higher. An average salary for a copywriter is about $35,000.

Several problems face foreign copywriters in Japan. "There is a great psychological bias against local hires in agencies," says Wick Smith, a copywriter at J. Walter Thompson Co., who got his first job in Tokyo eight years ago with K&L, a local agency, which advertised in the trade press in the U.S. "You usually start with a lower salary, and making a name for yourself is more difficult. In addition, a major frustration is that your copy is frequently checked by clients who don't know English all that well and demand changes that you know are wrong. It requires a lot of patience," Mr. Wick says.

"There's a tremendous culture shock coming over here and it's costly, so we have to be careful in hiring someone with at least five years under his belt," says Richard Genardini, a copy supervisor in Dentsu's international creative division. "That's why we have a policy of only hiring through the trade press."

Speaking Japanese can really help, says Mr. Wick, but almost no foreigners do. "It makes it possible to communicate better with the art directors and improves an understanding of the company and its politics. It's an absolute necessity if you are an account executive," Mr. Wick says.

• **Korea.** You might think that Korea would be an ideal place to look for a job overseas because of the upcoming 1988 Olympics, improving economic conditions and growing industrialization. But in reality, Korea is a tough market to crack. The ad industry is young—the oldest agency is 20 years old—and foreign equity in local agencies is barred.

Marketing still is a weak concept here and hiring expatriates is almost unheard of among Korean companies. In addition, visa requirements are getting tougher.

The few Americans here have had to adjust to lower salaries. "If I was working in the U.S., I'd be making triple my salary here," says Jeff Crane, Lg Ad's copywriter/account exec. Yet salaries for expatriates are double that of Koreans working at the same job level. One American executive/creative director at Daehong Advertising claims his $3,000-a-month salary is more than the agency's president.

Americans might have a chance getting hired on the account-service side, including marketing and research, Mr. Crane says. "But they [Koreans] have a high opinion of their own creative and they don't feel the need there," he says.

"There is definitely a need for experts, but they aren't willing to spend the money," he adds.

• **U.K.** In London, job opportunities for Americans are scarce. "The days when an American could get on a plane to London and expect to find an advertising job are long gone," says the manager of one U.K. recruitment agency. It's even tough for the British because many agencies are cutting back or freezing their staff levels, he adds.

There is a shortage in certain categories, however. One executive recruiter said he has found the demand for male account managers is so great that he is now specializing in finding them. In many agencies, he says, women outnumber men at the middle-management level, but some clients, particularly automobile and computer companies, still want males to manage their accounts.

"Things have gotten so bad that one large agency recently employed four recruiters to find a male account manager. They got nowhere, so the agency decided to try the direct approach. It picked 25 males unearthed by the recruiters and got one of its top copywriters to write a four-page letter to each one of them. The result was six positive replies," the recruiter says.

Another shortage is for top-level creative people. Several leading agencies have set up a private college for their creative staff because they complain the country's art colleges are producing the wrong type of people for advertising.

In addition, some U.S.-owned agencies employ Americans to handle the international coordination of multinational accounts, but hire only those with experience in specific accounts.

Salaries average about $19,200 for copywriters to $30,000 plus a car for account directors.

• **Germany.** Nobody seems to be actively looking for marketing people from the U.S. to work in Germany, but within the industry there is a need for copywriters. However, fluency in German is essential. Art directors who can speak at least a little German also are needed.

Experienced copywriters and art directors can earn between $26,000 and $40,000 a year, with top-notch employes drawing $80,000. Keep in mind that German taxes take up to 56% of a $50,000 salary, but sometimes U.S.-based agencies will offer compensation for lost income.

"For Americans, the whole ad business here is different," says Charles Greene, creative director at Grey Advertising, Duesseldorf. "At home they do almost nothing but tv; here they're also expected to handle print, sales promotion, display and what have you."

• **France.** The prevailing sentiment is "What do we need Americans for? We're doing a great job on our own."

The top three agencies in France are French-owned. No American directs any major agency nor are there any Americans in top management. Even the French subsidiaries of American agencies consider themselves French companies, according to Jacques Bille, director of the French advertising association.

"They simply have to be French to understand the culture and psychology of advertising in France," Mr. Bille says.

Jobs in advertising are not exactly plentiful, either. French business schools and universities are turning out scads of graduates wanting to enter either field, and the number of new employers is not commensurate with the growth of advertising revenues. Agencies are running leaner and efficiently without adding personnel, Mr. Bille says.

An average salary for a creative director is $44,340 a year, while art directors and copywriters draw about $24,000.

Rona Rashkin, an account director at McCann-Erickson, Paris, is one American who made it into the French ad industry, after working in Helsinki, Lisbon and Milan. She says France has been the most difficult because it is the least like any country in her experience. She says fluency in French is mandatory, whereas in other markets one can function effectively in English.

However, she notes basic differences between working in New York or Paris. "In New York, everyone is an expert at something, whereas in Europe, people tend to be practiced in a number of things," she says.

She adds that an American working abroad has to be flexible, but must also thrive on constantly being among different kinds of people, eating strange foods, not understanding languages or learning languages.

• **The Netherlands.** The employment situation in the Netherlands mirrors that of other countries—tight. But there are some specific shortages, mainly copywriters.

"The main hurdle for copywriters coming here is obviously the language," says Berend Van Aren, a spokesman for the Netherlands advertising association. "Once that is mastered, the possibilities are there for employment, if you are good."

High Dutch unemployment and the red tape involved in getting residency permits are two other obstacles.

"But when people are good, there is always a chance," says Robert Benjamens, managing director of Saatchi & Saatchi Compton, Amsterdam.

Some of the disadvantages of working in the Netherlands include being paid in guilders rather than dollars, so "travel between here and the U.S. tends to be quite expensive," says Chad Chambers, an American account manager at Saatchi. Advantages include "living the European life style. Things aren't as much a rat race. You also have a lot more decision-making here, so you learn very quickly."

• **Brazil.** Unless you know something about computers or videotape, forget Brazil.

Brazilians say they have nothing against Americans, but the job market is tight enough.

Besides, says Clovis Calia, creative director at Standard, Ogilvy & Mather, Sao Paulo, "We are good." Brazil is so well known and respected in the ad world that it exports its professionals to countries such as Chile and Peru, he says.

An average salary for a creative director in Brazil is $57,000; copywriters average $36,000.

At most multinational agencies in Brazil, there is only one expatriate, the ceo, and the paperwork for entry is unbelievable, says Peter Frye, the new ceo at SSC&B:Lintas, Sao Paulo.

One adman says there is a desperate need for help on the production side of advertising, and any top-notch foreigner would be welcome. MPM Propaganda's managing director, Petronio Correa Filho, says his agency is looking for someone who is up-to-date on all the latest techniques. He says MPM is willing to try to find a way to get that person a visa.

• **South Africa.** When it comes to finding a job in South Africa, now is not a good time.

"Chances were already slim that Americans would come here to work because of the poor economy and the weak rand but now the state of emergency [declared July 21] will make South Africa a total no-go area," says a source at Grey Advertising, Johannesburg.

There are rumors that major agencies, such as Grey Advertising, BBDO International and Ted Bates International, have dropped 120 people between them within the past few months.

Smaller shops are doing the same.

Some people point out the right person will always find a job. "We are permanently looking for people, but we are not actively recruiting because of pressure on ad budgets," says David Howell, Young & Rubicam's deputy manging director, Johannesburg.

This is quite a contrast to a few years ago, when South African agencies were actively looking abroad for copywriters and other creative people.#

This article was compiled by Valerie Mackie with contributions from Mary McKinney, Sydney; Julia Michaels, Sao Paulo; Claire Wilson, Paris; Dagmar Mussey, Duesseldorf; Jack Burton, Tokyo; Oles Gadacz, Seoul; Pamela Williams, Amsterdam; John Minty, Auckland; Sean Milmo, London, and Des Kilalea, Johannesburg.

Where the jobs are overseas

Job opportunities for Americans are available overseas, but they vary from country to country as do the salaries. In addition it is hard to gain entry into some countries because of immigration guidelines. *Source:* **Advertising Age**

Country	Job opportunities	Average salary levels	Comments
Australia	Senior creative directors Senior account directors Senior media directors	Creative director: $65,000 Senior copywriter: $44,000 Senior art director: $44,000 Account director: $36,000	Experience in cars, beer, banking or package goods helps Australian dollar has fallen 20% since January
Brazil	Experienced computer and graphic artists	Creative director: $57,000 Copywriter: $36,000 Art director: $32,000 Account director: $25,000	Job market is tight Not looking for Americans Low cost of living Tough to get a visa High income tax
France	Not looking for Americans	Creative director: $44,340 Art director: $24,205 Copywriter: $24,205 Account director: $21,312	France is for the French
Germany	Copywriters Art directors	Account director: $57,500 Creative director: $55,000 Art director: $33,000 Copywriter: $33,000	Need to speak German Residence permits hard to get High taxes
Japan	Copywriters	Starting salaries: $20-$25,000 plus housing allowance Average: $35,000 Top scale: $50,000	High cost of living Hard to move up corporate ladder The more experience the better
Korea	Account directors Account managers	Creative director: $20,600 Account director: $20,600 Art director: $11,000 Copywriter (entry): $5,300	Don't recruit overseas Industry is young Salaries are low
Netherlands	Copywriters Art directors	Not available	Language is a barrier High Dutch unemployment Market is tight
New Zealand	General managers Creative directors Account directors Copywriters Art directors	Senior copywriter: $35,000 Senior art director: $30,500 Sr. client services dir.: $42,000	
South Africa	Not looking for Americans	Sr. creative director: $30,750 plus car Copywriter: $20,500 plus car	Agencies are trimming staff Economy is weak
United Kingdom	Male account managers Senior creative directors	Account director: $30,000 plus car Creative director: $32,500 plus car Copywriter: $19,200 Art director: $18,500	Need work permit